

THE
VENETIAN
MACAO

times
Extra

weekend Guide

Macau Daily Times | Edition 2590 | 01 Jul 2016

Trading Roles

The film world of Asia, known for producing Akira Kurosawa, Satyajit Ray, Brillante Mendoza and other greats, is too busy making movies of its own to fret much about the debate slamming Hollywood — the casting of white people in roles written for Asians. **X3**



MOVIES: THE BFG

BOOKS: THE FIFTY-YEAR MISSION BY EDWARD GROSS AND MARK A. ALTMAN

MUSIC: TRUE SADNESS BY THE AVETT BROTHERS

WINE: THE SOUTHERN KALEIDOSCOPE II

FOOD: KOREAN BARBECUE BY THE POOL

DRIVE IN

Lindsey Bahr, AP Film Writer

SPIELBERG WEAVES MAGIC OUT OF DAHL'S 'THE BFG'

There's a secret about children that Steven Spielberg, Melissa Mathison and Roald Dahl have always known — that no matter how innocent, kids are as capable of understanding darkness as adults, and sometimes even more so. It's not that it's some completely unacknowledged truth, but it is one that rarely seems to permeate what we consider "children's entertainment" in any real way. It just makes adults too uncomfortable. It's also the reason why the under-10 set flocks to Dahl. A measured embrace of the deep menace in Dahl's words is why this long-time-come adaptation of his 1982 book "The BFG" not only succeeds, but shines. It's

not just some pleasant romp into the world of giants. It's an honest-to-goodness, gut punch of a journey, crackling with heart, uncertainty, and overflowing with all-out wonder. There's really no other way to tell a story about an orphan who is captured by a giant and taken to a land crawling with much larger giants who like the taste of human beings, or "beens" as they're called. The orphan, Sophie, is played by the newcomer Ruby Barnhill. Sporting a Dorothy Hamill haircut and rounded glasses, this little brunette moppet is a delightful revelation who is at turns feisty, lovable and even a little annoying (in a good way). In

other words, she's a believable kid — a result that Spielberg has been coaxing out of child actors since "E.T. the Extra-Terrestrial." Thankfully, Sophie has been taken not by man-eaters, but the Big Friendly Giant (Mark Rylance, who was just in Spielberg's "Bridge of Spies"), who prefers to create dreams for the children of England, not snack on them. But Sophie, who lays awake night after night, saw him gliding through the streets of London and she can't be trusted with the knowledge that giants really do exist, no matter how pure her intentions. Back in Giant Country, things don't get off to a great start between Sophie and the



Ruby Barnhill in a scene from "The BFG"

BFG either. It takes some trials, some scary dreams, some danger, and some skepticism before their friendship becomes real — but it's worth the build. Whether you've read "The BFG" a thousand times, or haven't in 30 years, or even at all, Sophie and The BFG's impossible bond is bound to break your heart. Rylance's BFG is an astonishing meld of real life and CG animation. It's jarring at first but kids won't mind, and adults will grow accustomed to it. Thankfully, it somehow stays clear of the uncanny valley. Most importantly, it fits in the context and look of this storybook world, which truly does feel like the page come to life. There are certain limitations

to the form that hinder the full range of a Rylance performance, but what's here is sufficient, even when he's flatulent — sorry, whizzpopping — or working his way through Dahl's twisty language. The only real misstep is when the humans are introduced. Sophie has had enough with the bullying of the other giants and decides, as in the book, to go convince the Queen of England (Penelope Wilton) and her assistants (Rebecca Hall, Rafe Spall) to help save the children of England from certain death by giant. The pacing of this segment goes haywire and feels like too long and meandering a diversion in what is already a long movie. Not to mention

the fact that a significant portion of this sequence is devoted to whizzpoppers. It just makes you long to return to Giant Country, the BFG's gadget-filled home and the land of dreams. There's a melancholy hanging over the film, too — that it's Mathison's final screenwriting credit. It's also a lovely exit for a woman who always knew to never write down to her audience, children or not. Mathison died last November of cancer at age 65.

"The BFG," a Walt Disney Pictures release, is rated PG by the Motion Picture Association of America for "action/peril, some scary moments and brief rude humor." Running time: 117 minutes.★★★★

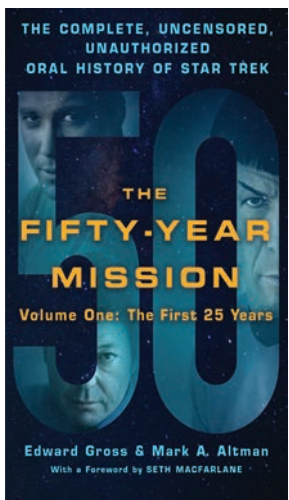


The Big Friendly Giant, voiced by Mark Rylance

BOOK IT

'FIFTY-YEAR MISSION' IS COMPELLING 'STAR TREK' TIME LINE

Edward Gross and Mark A. Altman have compiled hundreds of interviews to create "The Fifty-Year Mission: The Complete, Uncensored, Unauthorized Oral History of Star Trek: The First 25 Years." The saga of a failed TV show growing in popularity after it was canceled in 1969 is the stuff of fairy tales. Conventions featuring the stars of the show were followed by movies, other TV shows, novels and fan-made films. The authors of this oral history have interviewed people directly involved with the franchise, including the actors, producers, writers and even famous fans of the series. The result is a compelling and fascinating time line. Fans of the show might worry that this book is nothing more than regurgita-



"The Fifty-Year Mission: The Complete, Uncensored, Unauthorized Oral History of Star Trek: The First 25 Years" (Thomas Dunne Books), by Edward Gross and Mark A. Altman

ted material that has been revealed in earlier works. But "Fifty-Year Mission"

gives everyone the freedom to express an opinion without fear of reprisal, creating an honest and eye-opening history. The layout of the book covers the first 25 years of the original series franchise, skipping the creation of "Star Trek: The Next Generation," which will be covered in the second volume, scheduled for publication in August and bringing the story up to the present. Revealing insight and honesty showcase the stories of the original series, the creation of the animated series and the feature films up to "Star Trek VI: The Undiscovered Country." Gross and Altman do a fine job letting the people speak for themselves while also providing pertinent details to provide background.

Jeff Ayers, AP

tTUNES

AVETT BROTHERS' EXQUISITE 'TRUE SADNESS' MIXES NEW, CLASSIC

A quiet, deep sigh opens the loveliest tune on The Avett Brothers' terrific new album, "True Sadness." It might reflect the wistful tale of a romance Seth Avett pines for in "I Wish I Was." But it could be just the opposite — the kind of expression you'd make in the presence of something exquisite. And that describes this album, the 11th from the North Carolina alt-folk band with the homespun hipster sound. It's their first studio album since 2013, and there's an undertone of melancholy on many of the 12 tracks, marked by the brothers' haunting harmonies, Scott Avett's plaintive banjo picking and Seth's soulful guitar. The elements blend sublimely in the laments of "Fisher Road to Hollywood," punctuated by Joe Kwan's achingly beautiful cello. It's classic Avetts at their best. But in these poetic songs of love and loss and life there's also a tone of resolve and affirmation. It's there in the plucky "Divorce Separation Blues," with a Depression-era sound complete with Seth's authentic yodeling. And it's loud and clear in "Ain't No Man," the April-released single, a hand-clapping, foot-stomping anthem to overcoming fear and anger, hate and hardship. The Avetts stray from their more folksy sound here, and its refrain — "There



The Avett Brothers, "True Sadness" (American/Republic Records)

ain't no man can save me ain't no man can enslave me" — will stay stuck in your head, in a good way. The orchestral "May It Last" is another departure, with its waltzy beat and dream-like interludes, but the familiar harmonic verses keep it all grounded.

Lindsey Tanner, AP

NEWS OF THE WORLD

Yuri Kageyama, AP, Tokyo

Asian actors too busy to fret over Hollywood 'white-washing'

While hurt, irritated or dumb-founded perhaps about the so-called "white-washing" syndrome, performers in Asia aren't expressing the level of outrage of a Margaret Cho, George Takei or other Americans, The Associated Press has found.

Many shrugged off the phenomenon as inevitable, given commercial marketability needs, noting Asian films also cast well-known actors over and over.

Casting white people in non-white roles is as painfully old as Charlie Chan and Fu Manchu in American entertainment. That kind of monolithic casting continues — recently with the tapping of Tilda Swinton as a character that was originally Tibetan in the new Marvel "Dr. Strange" movie. It's also a sensitive topic. South Korean actor Lee Byung-hun declined to be interviewed through his representative, who noted Lee was set to be in a Hollywood film. Kaori Momoi, who appeared in "Memoirs of a Geisha," as well as Russian filmmaker Aleksandr Sokurov's "The Sun," suggested acting was ultimately about individual talent, not skin color or nationality.

Momoi praised the devotion, skill and professionalism of Scarlett Johansson, whose starring in "Ghost in the Shell," based on a Japanese manga, has stirred up an uproar as a prime example of "white-washing." Momoi played the mother of Johansson's character. "I felt blessed to have worked with her," she said, urging actors to be selective of the directors they choose to work with. "And so what's fantastic is fantastic. What fails just fails."

Like other actors with experience in Asia, Momoi saw Hollywood more as an opportunity. She was already a superstar in Japan when she started acting in movies

AP PHOTO



South Korean actress Claudia Kim

abroad about a decade ago. What she enjoyed was the challenging novelty of it all, "getting away from being Kaori Momoi," as she described it.

"Compared to Japan, there is so much potential and recognition in the U.S. for independent films," said Momoi in a telephone interview from Los Angeles.

She got to know film people at international festivals, including Berlin, which showed "Fukushima, Mon Amour," a film she was in. She has become a director herself, having two films to her credit, including "Hee," being released later this year, in which she also gives a harrowing rendition of an aging prostitute.

Claudia Kim, known in her native South Korea as Soo Hyun, noted she has been lucky to play independent Asian women in most movies, such as Dr. Helen Cho

in "Avengers: Age of Ultron," the 2015 movie based on Marvel comics.

But she was baffled when she learned a white actress was picked for the Asian role in a Hollywood movie she had auditioned for. She declined to identify that film.

"It is definitely not a pleasant experience," she told the AP, calling the choice "ridiculous."

Vijay Varma, an India actor who starred in "Monsoon Shootout," a crime story with multiple endings that was shown at the Cannes Film Festival, pointed out insularity was prevalent in Bollywood as well.

Families dominate the business, although he was an exception and came from a family unrelated to movies. Bollywood counts on mass appeal, casting the "familiar," just like Hollywood, he added.

When an effort that defies bounda-

ries turns out to be a great movie, like "Life of Pi," which starred an Indian actor, combined live action with computer graphics, and had a Taiwan-born director Ang Lee, "it feels really good," Varma said.

While some Japanese may wonder why Chinese actress Zhang Ziyi is the heroine in "Memoirs of a Geisha," they also feel no qualms routinely casting Japanese to play Chinese and other non-Japanese Asian roles, feigning embarrassingly phony accents and mannerisms.

Landing roles in Asian movies is relatively off-limits for Americans, usually relegated to blatantly "foreign" roles. Koji Fukada's "Sayonara" starred Bryerly Long, an American, as a dying woman in Japan, but the film also starred a humanoid robot as her loyal companion.

Gong Li, the star of Chinese au-

teur Zhang Yimou's films, such as "Raise the Red Lantern," characterized the dilemma as a "problem of marketability."

"Asian culture has not meshed well with U.S. film culture. It's not integrated. There are a lot of American A-listers who are making movies in China right now, who have not done well. So it's the same whether you cast a famous actor or not not-so famous one. Chinese people don't know who they are," she said as she walked the red carpet recently at Cannes. Examples abound. "Hollywood Adventures" had an American setting and Chinese stars but was doomed by the stiff translation of English dialogue. Nicolas Cage and Hayden Christensen made the action fantasy "Outcast" for the Chinese market, where it flopped. Jackie Chan's "Dragon Blade," co-starring Adrien Brody and John Cusack, was a hit in China, but its U.S. showing failed to replicate the martial arts superstar's past Hollywood successes.

Matt Damon and director Zhang Yimou are hoping for a better reception in their upcoming science-fiction thriller "The Great Wall."

And many performers in both places hope for a more multicultural future.

Respecting diversity in casting could lead not only to better films but also a better world, said Monisha Shiva, an Indian-American actress who has worked in both India and the U.S., and found the former to be more empowering.

"I was the center. I was the story," she said in a telephone interview from New York.

"The magic of acting is to give people visions and imagination, and imagine a different world. You want that. It's important to use actors of color," said Shiva. "Art is to start to make new visions. And it's a way to heal."

AP PHOTO



Actress Gong Li



Actor Vijay Varma



Japanese actress Kaori Momoi

WORLD OF BACCHUS

Jacky I.F. Cheong



CLOS DES AUGUSTINS LES BAMBINS
2010

A blend of 60% Syrah, 20% Grenache and 20% Mourvèdre sourced from low-yielding vines (merely 35hl/ha) in Pic Saint-Loup, rigorously sorted and aged for 9 months in oak. Inky garnet with cardinal-ruby rim, the vigorous nose offers prune, dried bilberry, dark chocolate, game and oaky smoke. With vibrant acidity and rich tannins, the potent palate delivers damson, dried plum, allspice, caffè espresso and garrigue. Medium-full bodied at 13%, the dense entry carries onto a spicy mid-palate, leading to a herbal finish.



CLOS DES AUGUSTINS SOURIRE
D'ODILE 2008

A blend of 95% Syrah and 5% Grenache sourced from low-yielding vines (merely 20hl/ha) in Pic Saint-Loup, rigorously sorted and aged for 15 months in new barrels. Reddish black with carmine-purple rim, the aromatic nose presents cassis, black cherry, clove, cocoa, sandalwood and violet. With vivacious acidity and juicy tannins, the fleshy palate supplies blackberry, plum, liquorice, allspice, coffea arabica and tobacco leaf. Medium-full bodied at 13.5%, the fruit-packed entry evolves into a piquant mid-palate, leading to a spiced finish.

The Southern Kaleidoscope II

(Continued from “The Southern Kaleidoscope” on 17 June 2016)

By production volume the single largest wine region in France, Languedoc-Roussillon produces more than twice as much wine as the second-placed Bordeaux and accounts for up 30 percent of national production. Situated at the central tip of the Latin Arch, Languedoc-Roussillon stretches from Nîmes – neighbouring the Rhône region – in the east to the Franco-Spanish border in the southwest. It is always difficult, and often unhelpful, to generalise wine regions as huge as Languedoc-Roussillon. In broad strokes, the Languedoc part in the east is very much French midi in character, whereas the Roussillon part in the southwest is more Spanish-Catalan in style, both culturally and viticulturally. Viticulture and winemaking were probably introduced to Languedoc-Roussillon by the ancient Greeks in the 5th century BC. From Late Antiquity to the Early Modern period, Languedoc-Roussillon wine was highly regarded throughout Europe for its quality and supposed health effects. During both World Wars, Languedoc-Roussillon wine was part of daily ration for French troops. Somewhat counterintuitively, the industrial revolution and the advent of

the railway in the 19th century were detrimental rather than beneficial to Languedoc-Roussillon wine. As rural populations migrated to urban centres for work, the working people demanded inexpensive wine. Once set in motion, the trend continued all the way into the 2nd half of the 20th century. The supply glut problem of Languedoc-Roussillon wine came to be known as wine lake. Even today, by average and median prices, Languedoc-Roussillon wine remains among the lowest in France. With the introduction of the Vin de Pays classification in 1979, replanting of vineyards and yield reduction, the region is no longer in mortal danger of losing out to price-competitive wines from the New World. Languedoc-Roussillon wine has seen huge improvement in the last quarter-century, even if not across the board, then at least in multiple centres covering all colours and styles of wine, be it sparkling, white, rosé, red or vin doux naturel. Part of the Coteaux du Languedoc subregion of Languedoc-Roussillon, the sub-appellation of Pic Saint-Loup is no doubt a bright spot in this massive region. At its best, Languedoc-Roussillon can offer first-class wines at unbeatable prices.

To be continued...

Jacky I.F. Cheong is a legal professional by day and columnist by night. Having spent his formative years in Britain, France, and Germany, he regularly writes about wine, fine arts, classical music, and politics in several languages

RESTAURANTS

CANTONESE



GRAND IMPERIAL COURT
5pm – 12midnight
T: 8802 2539
Level 2, MGM MACAU



IMPERIAL COURT
Monday - Friday
11am - 3pm / 6pm - 11pm
Saturday, Sunday & Public Holidays
10am - 3pm / 3pm - 11pm
T: 8802 2361
VIP Hotel Lobby, MGM MACAU

BEIJING KITCHEN
Level 1, Grand Hyatt Macau
Opening Hours
11:30am – 24:00



KAM LAI HEEN
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3821
11:00 - 15:00 / 18:00 – 22:00
(Close on Tuesday)

SHANGHAI MIN
Level 1, The Shops at The Boulevard
Opening Hours
11:00 – 15:00; 18:00 - 22:30

SHANGHAI

CATALPA GARDEN
Mon - Sunday
11:00 - 15:00 / 17:30 - 23:00
Hotel Royal, 2-4
Estrada da Vitoria
T: 28552222

FRENCH

實雅座
AUX BEAUX ARTS

AUX BEAUX ARTS
Monday – Friday
6pm – 12midnight
Saturday – Sunday
11am – 12midnight
T: 8802 2319
Grande Praça, MGM MACAU

GLOBAL

HARD ROCK CAFE
Level 2, Hard Rock Hotel
Opening Hours
Monday to Sunday : 11:00 - 02:00
Sunday : 10:00 - 02:00

CAFÉ BELA VISTA
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 87933871
Mon -Thurs
06:30 – 15:00 / 6:00 – 22:00
Fri – Sunday
06:30 – 22:00

MEZZA9 MACAU
Level 3, Grand Hyatt Macau
Opening Hours
Dinner: 5:30 – 11:00



VIDA RICA (RESTAURANT)
2/F, Avenida Dr Sun Yat Sen, NAPE
T: 8805 8918
Mon - Sunday
6:30 – 14:30 / 18:00 – 23:00



MORTON'S OF CHICAGO
The Venetian(r) Macao-Resort-Hotel
Taipa, Macau
T:853 8117 5000
mortons.com
• Bar
Open daily at 3pm
• Dining Room
Monday - Saturday: 13:00 - 23:00
Sunday: 17:00 - 22:00

ABA BAR

ABA BAR
5pm – 12midnight
T: 8802 2319
Grande Praça, MGM MACAU



PASTRY BAR
10am – 8pm
T: 8802 2324
Level 1, MGM MACAU



ROSSIO
7am – 11pm
T: 8802 2372
Grande Praça, MGM MACAU



SQUARE EIGHT
24 hours
T: 8802 2389
Level 1, MGM MACAU

ITALIAN

LA GONDOLA
Mon - Sunday
11:00am – 11:00pm
Praia de Cheoc Van, Coloane,
next to swimming pool
T: 2888 0156



PORTOFINO
Casino Level1, Shop 1039,
The Venetian Macao
TEL: +853 8118 9950



AFRIKANA
Monday to Sunday
6:00pm – 3:00am
Location : AfriKana, Macau Fisherman's Wharf
Telephone Number : (853) 8299 3678

JAPANESE

SHINJI BY KANESAKA
Level 1, Crown Towers
Lunch 12:00 - 15:00
Dinner 18:00 - 23:00
Closed on
Tuesday (Lunch and Dinner)
Wednesday (Lunch)

ASIAN PACIFIC

ASIA KITCHEN
Level 2, SOHO at City of Dreams
Opening Hours
11:00 – 23:00

GOLDEN PAVILION
Level 1, Casino at City of Dreams
Opening Hours
24 Hours



GOLDEN PEACOCK
Casino Level1, Shop 1037,
The Venetian Macao
TEL: +853 8118 9696
Monday - Sunday:
11:00 - 23:00

PORTUGUESE

CLUBE MILITAR
975 Avenida da Praia Grande
T: 2871 4000
12:30 – 15:00 / 19:00 – 23:00

FERNANDO'S
9 Praia de Hac Sa, Coloane
T: 2888 2264
12:00 – 21:30

WESTERN

FOGO SAMBA
Shop 2412 (ST. Mark's Square)
The Venetian Macao
TEL: +853 2882 8499

THAI



NAAM
Grand Lapa, Macau
956-1110 Avenida da Amizade, The Resort
T: 8793 4818
12:00 – 14:30 / 18:30 – 22:30
(Close on Mondays)

BARS & PUBS



38 LOUNGE
Altrira Macau,
Avenida de Kwong Tung, 38/F Taipa
Sun-Thu: 13:00 – 02:00
Fri, Sat and Eve of public holiday:
15:00 – 03:00

R BAR
Level 1, Hard Rock Hotel
Opening Hours
Sun to Thu:
11:00 – 23:00
Fri & Sat:
11:00 – 24:00



BELLINI LOUNGE
Casino Level 1, Shop 1041,
The Venetian Macao
CONTACT US:
Tel: +853 8118 9940
Daily: 16:00 - 04:00



D2
Macao Fisherman's Wharf
Edf. New Orleans III
Macao

VIDA RICA BAR
2/F, Avenida Dr. Sun Yat Sen, NAPE
T: 8805 8928
Monday to Thursday: 12:00 – 00:00
Friday: 12:00 – 01:00
Saturday: 14:00 – 01:00
Sunday: 14:00 – 00:00

VASCO
Grand Lapa, Macau
956-1110 Avenida da Amizade, 2/F
T: 8793 3831
Monday to Thursday: 18:30 – 12:00
Friday to Saturday: 18:00 – 02:00
Sunday: 18:00 – 24:00

TASTE OF EDESIA

Irene Sam

FOOD**KOREAN BARBECUE
BY THE POOL**

Summer is the time of the year to be spent with your family, friends and loved ones and Korean barbecue is a time-honored tradition that is all about the bonds that matter most. This season, JW Marriott Hotel Macau is turning up the heat, throwing an extra dash of Gochujang (Korean hot sauce) into an ultra-popular gathering, by combining everyone's two favorite summer activities – pool parties and outdoor barbecues – with the launch of the “Authentic Korean Barbecue Buffet.”

Early evening, the sun dips below the horizon and the thumping bass from the latest K-Pop tunes fills the air. Saturdays and Sunday nights will never be the same as the JW Marriott Hotel's Pool Bar transforms into Korea gourmet central. With the multicolored lights twirling away and cutting through the thick, hot summer nights, guests can savor classic Korean fare and feast to their hearts delight. The journey kicks off upon your arrival on the third floor of the hotel, as Korean hostesses will greet you with “Annyeonghasaeyo” and offer a glass of Korean soft drink.

Whet your appetite with the six different varieties of kimchi at the Kimchi Bar, before refreshing the palates with a tantalizing bowl of sweet pumpkin or ginseng chicken soup. As you sink your teeth into the various traditional types of Jeon at the Live Station, the alluring scent of cooking meat and seafood – pork belly, baby pork back ribs, beef short ribs, chicken in spicy sauce, mackerel or squid that have been delicately marinated and lovingly cooked to perfection – will further tantalize the senses.

In many Asian cultures, food plays a central role during social gatherings and is often the ‘glue’ that has the power to bond people together. The “Authentic Korean Barbecue Buffet” is part of JW Marriott Hotel Macau's efforts to continually bring unique and highly tailored dining experiences to guests and indeed, it never fails to impress with quality and creativity every time.



WHAT'S ON



TODAY (JUL 1)
MR SATIE MADE IN PAPER – TEATR ATOFRI
(POLAND)

What if a great composer would invite your toddler for a great funny date at the theatre? Well, that is a fantasy about to come true! Our stage will be turned upside down, inspired by a magical world of sound and movement, set to the music of French composer Erik Satie.

Brought to us by Atofri Theatre, a children's leading company from Poland, Mr. Satie – Made in Paper will reveal how imagination can transform paper in a very eye-catching setting, used as both an instrument and a playtime partner. Kids aged one to three years old are encouraged to play games, solving mysteries and riddles together stimulated by Satie's magical rhythms. Dressed in white costumes, the performers move to the beautiful sounds, sometimes played directly on the piano strings, as they enjoy a rattling ball paper, sailing in origami boats and flying planes of bright colours.

TIME: 5pm (July 1-3)
11am & 3pm (July 2 & 3)
VENUE: Macau Cultural Centre,
Avenida Xian Xing Hai s/n, Nape
ORGANIZER: Macau Cultural Centre
ENQUIRIES: (853) 2870 0699
<http://www.ccm.gov.mo>
TICKETING: (853) 2855 5555 <http://www.macaumuseum.gov.mo>
ORGANIZER: Macau Cultural Centre



MACAU ANNUAL VISUAL ARTS EXHIBITION 2016
– WESTERN MEDIA CATEGORY

The 2016 Macau Annual Visual Arts Exhibition is dedicated to Western Media category, with exhibits varying from painting, photography, printmaking, ceramic, sculpture, mixed media and video recording. The jury panel, comprised of experts from related fields, has selected a total of 83 works for the exhibition, to display the diversity and innovation in local western media art.

TIME: 10am-8pm (Closed on Mondays)
UNTIL: August 7, 2016
VENUE: Old Court Building
ADMISSION: Free
ORGANIZER: Macau Cultural Affairs Bureau
ENQUIRIES: (853) 8399 6699
<http://www.icm.gov.mo/fam/27/en/>



TOMORROW (JUL 2)
THE ENCHANTING RED BOAT

Entering its Golden Age in the early 20th Century when vocal techniques, performances and repertoires reached new heights, in tandem with the emergence of famous Cantonese Opera maestros, the pervading influence of Cantonese Opera led to it being inscribed on the Tentative List of Macau SAR Intangible Cultural Heritage and the National Intangible Cultural Heritage List in 2006, as well as the Representative List of the Intangible Cultural Heritage of Humanity in 2009. Contemplate the beauty of this traditional art through the nostalgia of the genre, the development of Macau Cantonese Opera, Opera Maestros' lives and skills, and other features in this fascinating exhibition - The Enchanting Red Boat – An Episode of the Cantonese Opera Culture.

TIME: 10am-6pm (no admission after 5:30 pm; closed on Mondays; open on public holidays; free to public on 15th of every month)
UNTIL: October 9, 2016
ADMISSION: MOP15
VENUE: Praceta do Museu de Macau 112
ENQUIRIES: (853) 2835 7911
ORGANIZER: Macau Museum
<http://www.macaumuseum.gov.mo>



In this first co-operation with the Macau Science Centre, the Macau Orchestra presents a lively and interesting performance for children to enjoy classical music from the perspective of science.

TIME: 8pm
VENUE: Macau Cultural Centre Grand Auditorium
ADMISSION: Free Concert with Exhibition Ticket (MOP25)
ORGANIZERS: Macau Orchestra & Macau Science Centre
ENQUIRIES: (853) 2853 0782
<http://www.icm.gov.mo/om/en>



MONDAY (JUL 4)
INNOCENCEPEDIA - WORKS BY KAY ZHANG

In this exhibition, the artist treads on terrain considered by many to be taboo. Her attitude, however, is revealed in the exhibition title as she advocates that humans are very curious about the subject. While many works of art in both ancient and modern times focus on the nude body Zhang thinks that such works have sexual connotations. Although many artists deny this theory, Zhang tries to recombine nude images in her art works to express the core of this perceived desire, pronouncing that they are something of an encyclopedia.

TIME: 11am-7pm (Closed on Mondays and public holidays)
UNTIL: July 24, 2016
VENUE: Art For All Society Macau, Av. do Dr. Rodrigo Rodrigues n. 265
ADMISSION: free
ENQUIRIES: (853) 2836 6064
ORGANIZER: Art For All Society Macau
<http://www.afamacau.com>



TUESDAY (JUL 5)
"FAMOUS MARTIAL ARTS MUSIC – 2016"
CONCERT

"Overture of the dagger society", "General's mandate", "Decree of the Sichuan general", "The theme of the pioneers", "Fishermen's triumphant song" and "Fishermen's song of East China Sea" will be presented in the concert. A must listen for lovers of Chinese music and martial arts songs.

TIME: 8pm
VENUE: Macau Cultural Centre, Avenida Xian Xing Hai s/n, Nape
ADMISSION: MOP50
LANGUAGE: Cantonese
ORGANIZER: Macau Cheong Hong Music
ENQUIRIES: (853) 2870 0699
<http://www.cheonghong.org.mo/>
TICKETING: (853) 2855 5555
<http://www.macaumuseum.gov.mo>



WEDNESDAY (JUL 6)

SILVER ANNIVERSARY ANIMATION

The Chibi Maruko Chan Animation 25th Anniversary Exhibition - Tour in Macau features, among other highlights, a booth in which visitors can take commemorative photos. Areas are devoted to the Sakura Household, Maruko's well-known room and the foyer of her home, with her School Sports Day and 3rd Grade D class classroom and other content showcased, including an exhibit of the very best haikus by Maruko's grandfather Tomozou. An exhibit of key frames by author Momoko Sakura and original merchandise with artwork developed for the overseas event are especially appealing.

TIME: 12pm-8pm (Mondays to Thursdays)
11am-9pm (Fridays to Sundays)

No admission one hour before closing

UNTIL: September 11, 2016

ADMISSION: MOP120

TICKETING: (853) 2855 5555

VENUE: Macau Convention Centre, Estrada da

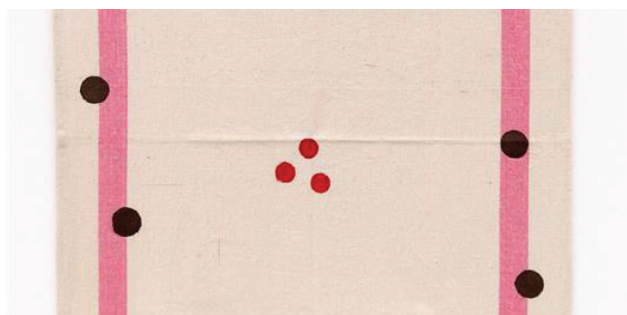
Ponta da Cabrita Golden Crown China Hotel

(Opposite Macau International Airport, Taipa)

ENQUIRIES: <http://www.macexpo.com.mo/maruko>

ORGANIZER: The Association of Advertising Agents of Macau

<http://www.macaupoint.com>



THURSDAY (JUL 7)

EXHIBITION "PLIS & REPLIS 3 - WORKS BY NOËL DOLLA"

The exhibition showcase 32 works by French artist Noël Dolla, part of the associated Project of the Le French May Arts Festival. Noël Dolla is the youngest member of the Supports/Surfaces group. In the early 1960s, he participated in the process that led the new phase of the avant-garde art movement. Breaking with the traditional form of the picture, his works were then made of mundane materials, discarding the usual materials and structures and using abstract painting to represent his reflexions and studies on the essence of painting. This exhibition features Noël Dolla's works over 40 years of his creative career. His works from 1960s to the present feature a unique and diverse style, which inspire the audience to reflect. The exhibition also comprises photographs of a wide array of works exhibited by Noël Dolla around the world, thereby hoping to introduce to the public the painter's diversity of works and creative ideals as well as share the vitality and creative thinking of this French artist.

TIME: 10am-7pm

UNTIL: October 9, 2015

VENUE: Tap Seac Gallery, Avenida do Conselheiro Ferreira de Almeida, 95

ADMISSION: Free

ENQUIRIES: (853) 8399 6699

ORGANIZER: Cultural Affairs Bureau

<http://www.macaupoint.com>

Sands WEEKEND



SHIRLEY KWAN AN INTIMATE LIVE

8pm, 9 July (Saturday)

The Venetian Theatre

Fans in Macao have been eagerly waiting Shirley Kwan's concert and can now finally witness the legendary Cantopop diva with her glamorous demeanour and amazing performance. The concert will showcase Shirley's vocal charm, as well as give an intimate performance by going through the 25 years of amazing music that will delight her many adoring fans.

Tickets: From MOP/HKD 380



GEORGE LAM 40TH ANNIVERSARY CONCERT (MACAO)

8pm, 16 July (Saturday)

Cotai Arena

George Lam started producing Cantopop hits more than 40 years ago, and he released his first solo English album "Lam" back in 1976. His Cantonese album "Lam" was also released that same year. As a veteran singer based in Hong Kong, Lam has successfully remained at the top of his genre in the Cantonese music industry. Lam will take his fans on a walk down memory lane for a night they will never forget.

Tickets: From MOP/HKD280, call reservations +853 2882 8818
cotaiticketing.com



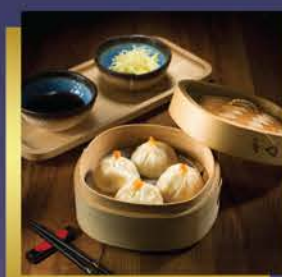
SHREK THE MUSICAL - THE BROADWAY SMASH-HIT SHOW

22 July - 7 August

The Venetian Theatre

SHREK The Musical, the smash-hit show from New York's Broadway, brings the hilarious story of everyone's favourite ogre to life on stage. During its Broadway run, SHREK The Musical played over 500 performances, garnered eight 2009 Tony Award nominations. Now the hit stage version is coming to Macao this summer. One show daily on Tuesday to Friday, two shows daily on Saturday and Sunday.

Tickets: From MOP/HKD180, call reservations +853 2882 8818
cotaiticketing.com



NORTH - AN AUTHENTIC REGIONAL TASTE OF CHINA

Daily, Casino Level 1, Shop 1015, The Venetian Macao

North features a wide variety of traditional cuisines from the Dongbei region and Sichuan province of China. Featuring the live preparation and cooking of noodles, dumplings and steamed dishes, the food is prepared by highly skilled chefs originating from Northeast China. Opening hours Sunday to Thursday are 11am-11pm, and 11am-1am on Friday and Saturday.

Reservations: +853 8118 9980



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WORLD OF WONDER

Exploring the realms of history, science, nature and technology

By Laurie Triefeldt

OTTERS

There are 13 species of otters. As members of the weasel family, otters are closely related to badgers, ferrets and minks. These semi-aquatic mammals are very smart and able to create and use tools.



Giant otter

The giant otter makes its home in South America and is often seen in and along the Amazon River.

Home sweet home

Otters are found on every single continent in the world except for Australia and Antarctica. Most live in freshwater lakes or rivers, but some have adapted to salt water.

Contrary to popular belief, except for the sea otter, which lives almost exclusively in the water, most otters do not spend all of their time in water. River otters spend about two-thirds of their time on land.

River otters build nests or dens called **holts** or **couches**. Depending on the species and location, otters can live in large groups or as single individuals.

Social animals

When they live in groups, otters are very social and spend a lot of time interacting, chatting and playing. A group of otters is called a **bevy**, **lodge** or **romp**. When in the water, a group of otters is called a **raft**. It is not unusual for sea otters to hold hands with a buddy when sleeping, so that they do not become separated.

Otters are famous for their playful natures, and they are often seen frolicking. River otters like to do belly flops and side down slippery hills of mud, snow or ice.

What's for dinner?

Otters are **carnivores** (meat eaters). A full-grown otter has 32 very sharp teeth, perfect for chewing and crunching through dinner. Otters spend four to five hours a day hunting and can eat 15 to 25 percent of their body weight every day.

Most species of otters feed on fish, but they also eat birds, lizards, eggs, insects, frogs and crayfish. Sea otters feed primarily on mollusks and crustaceans, but they eat fish, too.

SOURCES: World Book Encyclopedia, World Book Inc.; www.otter-world.com; www.seaotter-sealion.org; San Diego Zoo; <http://sciencekids.co.nz>; naturemappingfoundation.org

Just the facts

Otters range in color from light brown or gray to a very deep, dark brown or black. They are equipped with webbed feet and sharp claws. Otters use their long tails as a rudder for steering when swimming. River otters have longer tails than sea otters, and they use them to help keep their balance when on land.



Asian small-clawed otter

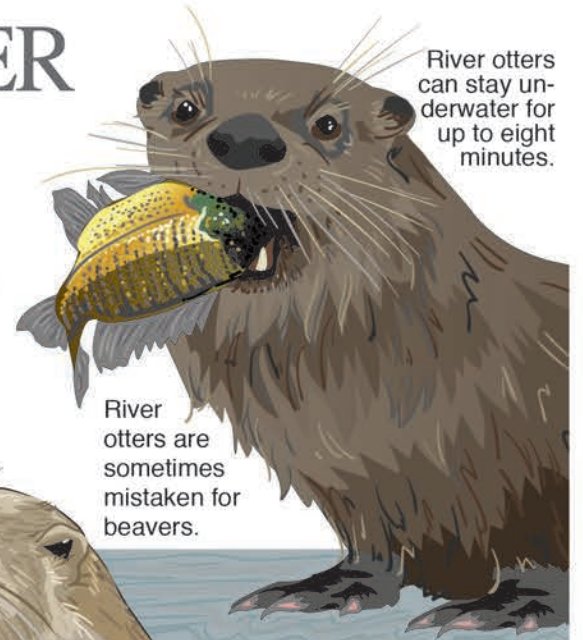
The otter's webbed feet allow it to swim effortlessly and swiftly. Otters can reach a swimming speed of about 5.6 mph (9 kph). Each foot has five toes and sharp claws that provide a good grip when climbing out of the water.



Depending on the species, otters range in length from 2 to 6 feet (60 to 180 cm) and weigh 5 to 120 pounds (2 to 45 kg). Males tend to be larger than females.

Growing up

Otters are fully mature and ready to reproduce between the ages of 2 and 6 years. After mating, it takes between 60 and 86 days before a litter is born. Females give birth to up to six pups per litter. Young otters stay with their mother for six months to a year.



River otters can stay underwater for up to eight minutes.

River otters are sometimes mistaken for beavers.

Northern river otter



Sea otter

Did you know?

Male otters are called **boars**, females are **sows** and babies are called **pups**.

Scientific evidence suggests that otters have been on Earth for the past 30 million years.

Sea otters can dive down to 300 feet (91.4 m). River otters dive down to 60 feet (18.3 m).

Otters can close their ears and nostrils to keep water out.

Otters live 10 to 16 years in the wild.

Otters always wash themselves after every meal.

Otters are able to use rocks and pieces of wood to open the shells of many foods they want to consume.

Unlike most marine mammals, otters do not have a layer of insulating blubber. Their dense fur keeps them warm instead.

People are the otter's greatest enemy. Years of hunting otters for their pelts has endangered many species. Global warming, limited food supplies and pollution such as oil spills also pose significant threats to otters.

Several species of otter are listed as vulnerable and endangered. They include the Southern river otter, hairy-nosed otter, giant otter and the India smooth-coated otter.

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